he kisses in "Tatoo" or Why the Glasses Shake Over in 14th Street-More Trouble in the Mansfield Camp and

Frederic Le Maitre," Clyde Fitch's retty little curtain raiser at the Hudson Theatre, gives Henry Miller an excellent opportunity to display his refined and symthetic art. It is not his first essay in the nathetic art. It is not his first essay in the role, he was heard in it some years ago at the Fifth Avenue Theatre, unless one is greatly mistaken. As "Man Proposes" is rather too short a comedy for an entire evening's entertainment, the Fitch piece fills out the scheme admirably.

No more realistic love making within the bounds of artistic propriety is to be seen than in the second act of "Tatoo" at 'onried's German theatre in Irving place. Rudolf Christians is the man, Hedwig von Ostermann the woman. She steals to his apartment. The lamp burns low. The enamored pair sit on a couch. It is the quality of the embraces that make the German-American audience crane necks and cough with suppressed sentiment or

and cough with suppressed sentiment or laughter. When the actor kisses the actress it is full on her lips and the report reaches Fourteenth street, causing the waiters in Lüchow's Palace of Thirst to search for imaginary patrons. It is not a rhapsody in osculation, this kiss exchanged between a Lieutenant and a humble, buxom girl of the people, but a frank tooth-loosening explosion of the subway order. You can imagine Christians saying in his polished German: "Let us not be subtle; let us not be sensuous, but let us be healthy!" And again there is a vast, slightly smothered reverberation; again the audience squirms; again the Lüchow waiters rush about aimlessly looking for flying champagne corks. Rudolf has stage-kissed Hedwig and the foundations of the Irving Place Theatre still stand!

The parting of Richard Mansfield and his manager, Lyman Glover, has caused all orts of rumors on the Rialto, from the bursting bomb variety to the elevated evebrow of slanderous insinuation. Mr. Mansfield has nothing to say. Mr. Glover has nothing to say. A deadlock! Yes, we mistake: Mr. Glover did make a gentle remark to the effect that he had not quarrelled with Mr. Mansfield. Of course, of course, No one ever does quarrel with Mr. Mansfield. No one can get in the first

But a truce to personalities. The actor above them and doubtless has his side of the story. We still maintain that he has been persistently misrepresented by the press. His temper is normal, his hospitality is famous, and if he occasionally pounds to pulp a refractory stage hand it only means that Mr. Mansfield has been imposed upon. That he is a nervous and sensitive man,

For years he has been in the habit of taking Turkish baths at a certain hot air university In this city. One afternoon as he was giving the clerk his valuables a big, husky drover

the clerk his valuables a big, husky drover fellow from over in Jersey somewhere, came behind the actor and playfully jabbed him in the back, crying aloud, as was his wont when out for a good time:

"Whoa, Bill!" Those who witnessed the awful transformation of the actor's countenance, shudder to-day in describing its workings. A combination of Iran the Terrible and Mr. Hyde expression appeared on his convulsed features. He directed the glance of his eyeballs upon the jocular person, and from his throat issued a cavernous shout:

"How dare you, how dare you!" The other man fell as if blasted by the evil eye, over a sofa, and did not wake up until next day, when he feebly asked if the nightmare had quite vanished. They call Richard Rex a "powerful actor" in this particular establishment.

Mr. Mansfield is not always so gentle in his retorts. He is a skilled boxer, is usually in training and is a man of unquestioned courage. Ten years ago or more a stage manager, who shall be nameless, had so many altercations with the star that he determined to settle him once and for all. determined to settle him once and for all. Catching Mansfield in his dressing room he entered, locked the door, put the key in his pocket and said. "Now, if you're a man put up your fists. I'm going to show you that I'm not afraid of a blankety, blank, blank actor, even if he is a great artist!"

Mansfield took off his coat and pitched

Mansfield took off his coat and pitched in. Without an anxious throng heard sounds resembling those administered a leathern punching bag by prominent pugilists. As the group had been formed to witness the bringing forth of Mr. Mansfield on a stretcher and hence to the hospital with him, you may fancy the dismay imprinted on all countenances when the resonant voice of the actor was heard:

I say, X., wake up, man Where did you put the key of the room? When the door was finally opened and the slumberer by compulsion aroused, the respect for Mansfield's fistian technique was considerably augmented in the circle. It is quite true one seldom has a quarrel with this actor.

Yet he had a valet once, an Austrian, the kind of fellow who would stop at nothing when angry. This individual let fly ing when angry. This individual let fly
the bootjack at his employer's skull and
followed it with a volley of choice epithets.
Luckily the actor, who speaks German
with a genuine accent, was able to retort
until his man fled. In the future, it is said,
Mr. Mansfield will be exclusively managed
by the Syndicate—whatever that is!

THE ORATORIO SOCIETY.

Edward Elgar's "The Apostles" and Muriel Foster, English Contralto.

The Oratorio Society repeated Edward Elgar's cratorio "The Apostles" at its last concert of the season in Carnegie Hall last evening. The conviction forced home by the composition at the first hearing re mained after the second. Elgar is a man of significance in the artistic activity of the period, and "The Apostles" is one of his most thoughtful and impressive works It is not as imposing as the intensely spiritual "Dream of Gerontius," with its two eloquent parts embodying struggle and peace, but it has a character of its own Its principal claim to close study is the

The Wagnerian scheme of melodic fragments settles itself very easily in the general plan of an oratorio, especially the modern dramatic oratorio. It might be valuable in a contemplative work, like Haydn's "Creation" or a great choral preachment like Handel's "Israel in Egypt," But in the dramatic field it fits perfectly. One can even conceive of Mendelssohn as having written magic fire music for his "Elijah," if leading motives had been in fashion in his time, and he would certainly have had an orchestral "ride" for the

working out of the leit motiv system in it.

But it is not essential that a long review of "The Apostles" should be written at this

of "The Apostles" should be written at this time. The work was carefully considered in this place after its first performance here. It does not disclose any unsuspected qualities upon a second hearing.

The performance last night was excellent. It served to introduce to this public an English contralto, who was selected by Mr. Elgar as the original representative of Mary Magdalen. She is Muriel Foster, and she interested the audience greatly. Miss Foster is another of those uncommon contraitors to be found only in England. She is tall and handsome and she has a voice of extraordinary quality and power. She sang the music of Mary Magdalen with a tremendous sweep of passion and with touches of irresistible tenderness. She tore vocal art to tatters at times, but

New York Clergymen regard THE YOKE as one of the greatest novels.

REV. DAVID JAMES BURRELL, the Marble Reformed Church, N. Y.: 1s a good story, well written, interesting, of historical value. REV. JOSEPH FREEMAN ELDER, D. D., formerly of the Calvary Baptiel Church, Albany, now of N. Y.: take a high rank in fiction. Full of well-sustained interest; will

REV. MORGAN DIX, D. D., D. C. L., Rector of Trinity Church, N. Y.:
The style is clear and good. The writer seems to be thoroughly acquainted with Egyptology. I purpose to read it again. REV. ARTHUR JUDSON BROWN, Sec. of Presbylerian Board of Foreign Missions, N. Y.: Rachel is a type of the purest, noblest womanhood. Kenkenes is an ideal lover and hero.

REV. J. ROSS STEVENSON, 5th Avenue Presbylerian Church, N. Y.: splendid piece of work. Predict for it great success. REV. H. ALLEN TUPPER, D. D., 15th St. Baptist Church, Brooklyn: The Yoke shows a knowledge of Egyptian life truly remarkable.

REV. HOWARD AGNEW JOHNSTON, Madison Ave. Presbyterian Church. N. Y.: The atmosphere is pure. The plot is superior. The scene

REV. JAMES L. MEAGHER, President of the Catholic Christian Press Assn. Pub. Co., N.Y.: Last spring I saw the places where, with master hand, the author of The Yoke laid her scenes. I testify the descriptions are accurate.

REV. CHARLES A. STODDARD, D. D., Editor of "The New York Observer," Vice. Pres. American Tract Society, N. Y.: I have read The Yoke with interest. Egypt, the climate and people, are accurately

REV. DONALD SAGE MACKAY, Collegiate Reformed Church, N.Y. The Yoke will undoubtedly appeal to a large circle of readers. REV. DR. J. LEWIS PARKS, Rector of Colvary Church, N. Y .: The au-

thor has in an unusual degree made lifelike the Egyptian past.

The Bobbs-Merrill Company, Publishers

her temperament saturated the atmosphere. She suited the part to perfection. If Wagner had known her, he would have written his projected "Jesus of Nazareth" as he first conceived it.

Mrs. Theodore Toedt sang the soprano music with her unfailing taste and art. The other soloists were those heard in the first performance of the work, namely Edward P. Johnson, tenor; Frederic Wheeler, baritone, and our old friends, Gwylim Miles and David Bispham. Frank Damrosch conducted and the chorus sang in a praiseworthy manner. The shofar was quite as obstreperous as at the first performance. A special choir from the Musical Art Society assisted in the concert.

Gertrude Peppercorn's Recital. Gertrude Peppercorn, the English pianist who was heard not long ago in Mendelssohn Hall, gave another recital vesterday afternoon in the Lyric Theatre. Her pro-

gramme comprised Schumann's G minor gramme comprised Schumann's G minor sonata, five Chopin numbers, an étude by Saint-Säens, Chaminade's "Automne," an étude by Moszkowski and Liszt's sixth Hungarian rhapsody. Miss Peppercorn played so much better yesterday than she had at her previous recital that it is only fair to suppose that on that to casion some temporary disturbance deprived her of her proper skill. Yesterday's performance was more in accord with the reputation which she brought from England.

How to Get All the Hats Off. How to make a lady take off her hat in a heatre has been settled by Manager Wiliam T. Keogh of the New Star Theatre. A little notice in the programme which reads: "Ladies will please remove their large hats," followed by another in much larger type reading: "Old ladies (to avoid catching cold) need not remove their hats," has had the desired effect.

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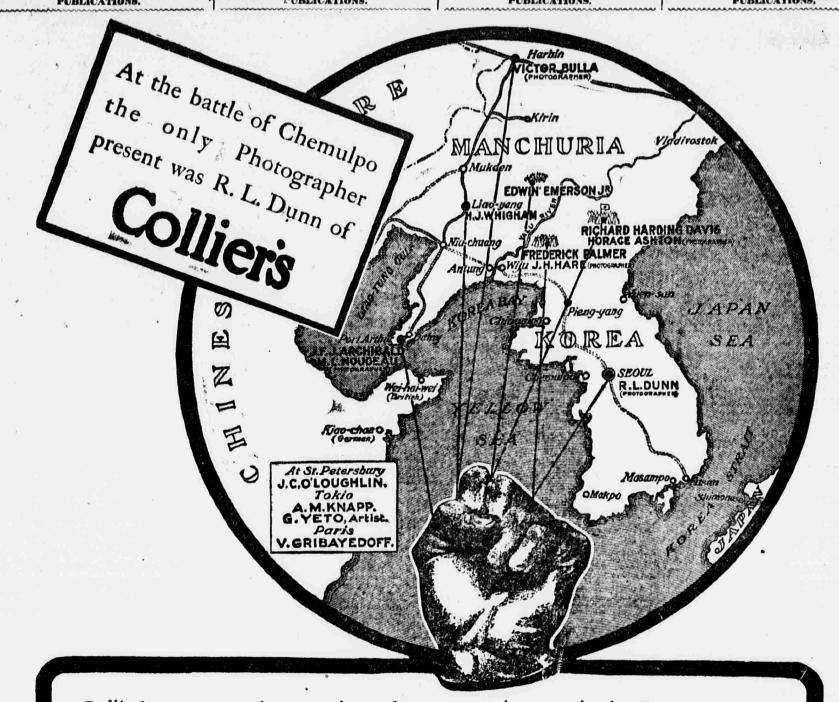
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The Kaltenborn Quartette Concert. The third concert of the Kaltenborn Quartet took place last night at Mendelssohn Hall. The programme consisted of Mozart's D major quartet, No. 11, Richard Strauss's sonata in F major, for piano and 'cello, and Schubert's "Forellen" quintet for piano and strings. The Strauss sonata, which has been heard within a few days, was played by Louis Heine, the 'cellist of the quartet, and Leopold Winkler, pianist. The latter artist was heard also in the Schubert quintet, which engaged the additional services of August Kalkof, double-bass.

Note: A Deperate Chance. Next week, Jos. services of August Kalkof, double-bass.

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